

1900

ILLINOIS

COLLEGE



OF PHOTOGRAPHY.



OFFICERS AND FACULTY OF THE ILLINOIS COLLEGE OF PHOTOGRAPHY



L. H. BISSELL, PRESIDENT,
Department of Practical Business Methods of Photography

JOHN W. KRAUTH, SUPERINTENDENT,
Department of Carbon and Platinotype.

RUBY WINSTON BISSELL,
Department of Artistic Retouching

FELIX A. RAYMER,
Demonstrator in Department of Lighting, Posing, Composition and

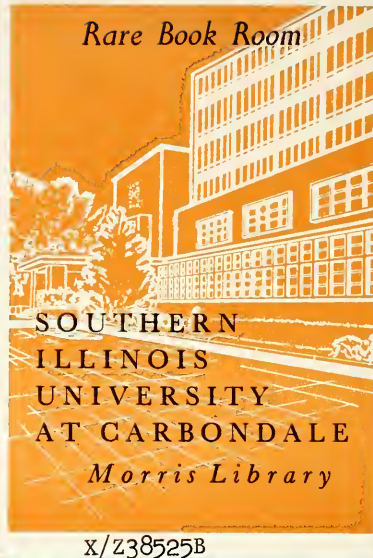
JOHN A. MUMPER,
Department of Retouching and Dark Room Work

CLARA WEISMAN,
Department of Artistic Retouching, Modeling and Etc.

JOSEPH H. HICKMAN,
Department of Printing, Toning and Finishing.

DR. HENRY EVERSMAN, TREASURER.

AURORA L. BUCKNER, Secretary.



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Question—Have you ever known or heard of a first-class Photographer, who learned the art in a thorough manner and had a well-equipped studio, who was not making a success of it, or who had failed in business?

INTRODUCTION

IF YOU will carefully read this catalogue you will discover that the art of photography is one of the most important of the professions or callings. This being the case, you will be interested to understand something of the work, and also of its desirability as a means of livelihood. It is the purpose of this little book to bring the matter fairly before your notice. We believe that if you will give this the time it deserves, and carefully consider the claims of this business, you will freely admit that the art of photography offers inducements not excelled by any other occupation, for it is pleasant as well as profitable. The objectionable features surrounding a person in a store or office are not found in photographic parlors, and the comparative independence of a person commanding a good salary lifts him above the ordinary drudgery to be found in most of the trades. This College was the first of its kind in this country to stand the test of time; established 1894, it has passed the stage of experiment. The reason that there are not more colleges of photography in existence is that it is far more difficult to teach high-grade photography than it is to practice it after the art-science has been mastered. Six schools have been organized in the United States in the past ten years, and the originators have all given up the work and returned to their studios. The art itself is in its infancy, and is vigorously reaching out into new fields of usefulness. Photography is indispensable, and at the same time requires the highest skill. The demand for good workmen in this line will never diminish, but must steadily increase. If you are looking for steady employment—attractive, and at the same time remunerative—you will certainly make a mistake if you do not carefully read this. In case you do not care for such an occupation, or are at present unable to avail yourself of it, will you kindly hand this to some friend who, you think, might be interested in this work? By so doing you may be the means of helping them to a position of profit and pleasure. We feel sure that if you conclude to enter our College our relations will be satisfactory and agreeable, and that in later years you will remember our institution as a helpful and pleasant place—your stepping-stone to prosperity. We send forth this little catalogue, hoping that whether you can come or not it may do you some real good.



PHOTOGRAPHY

WHAT IT IS AND HOW IT IS DONE

OR the benefit of those who are not familiar with the art-science of photography some explanation is necessary. When a picture is taken with the camera it is made upon a glass plate, which, after development, shows the object in shades of black and white inversely. This plate is called the negative, in which all little imperfections of the skin, together with the shadows, wrinkles, and facial blemishes, are necessarily exaggerated, and must be overcome by hand work in order to produce a correct and pleasing picture. It is to improve the picture by removing and softening these blemishes that the plate is sent to the "retoucher," who works upon the negative itself with fine pencils. The great secret why one photographer's work is better than that of another lies in the fact that he excels in posing and lighting. The photographer who has picked up his business in the ordinary manner does this work indifferently because he has not learned the best and most modern methods. To become a good workman in this requires careful drilling by expert instructors.

Photography possesses an educational as well as a recreative value, since some knowledge of chemistry, physics and the principles of art is necessarily acquired by practical work with the camera, aside from the training in accuracy and observation, which are not to be undervalued.

WHY SUCH A COLLEGE IS NECESSARY

It is a difficult matter to get a first-class photographer to take an apprentice. Good photographers have all the work they can attend to and have no time to devote to a pupil, who, in order to get into a studio, is obliged to take a place in some second or third-rate institution. Here he is expected to do the studio drudgery and perform all the odd jobs about the place. While this is possible for a young man, it is altogether impracticable for a lady to take a position under these conditions and derive any benefit therefrom. Occasionally an opportunity is offered to learn something of the real business, but it is fragmentary and unsatisfactory. If the photographer is a good one he has all he can attend to, and from want of time can give only an occasional suggestion, thus allowing the student to fall into errors, serious in their results. In a year or two such an apprentice, if he has any natural aptitude, may acquire enough of the business to get employment with some third-rate photographer. The advantage over this of a genuine course of study is apparent. Our instructors are secured with especial reference to their ability to *teach* the art, and are continually guiding the progress of the student. The smallest detail of the student's work is watched and all necessary hints and helps afforded, thus fitting him in the shortest possible time to do the best of work.



AN EXTRACT FROM THE LADIES' HOME JOURNAL

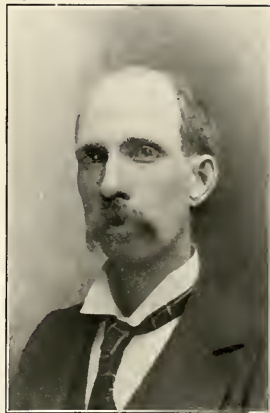
The following, taken from the September (1891) number of the above journal, is from the pen of E. Louise Liddell:

A NEAT AVOCATION FOR WOMEN

A woman's natural delicacy of touch is scarcely anywhere more valuable than in the retouching of photographic negatives, an occupation which women find pleasant and profitable. A negative, in all the finer kinds of photography, is a plate glass, specially prepared, on which the image of the one photographed appears inversely; all the light portions, face, hands, etc., appearing dark or black, while what is to be dark in the finished picture appears light or white. Wrinkles and facial blemishes are often greatly exaggerated, and appear in the negative perfectly white.

It is to improve the picture by removing or softening these blemishes that the plate is sent to the "retoucher." The process consists in filling in, with skillful touches of a fine-pointed pencil, all the inequalities and irregularities of the surface, molding and smoothing the face as much as desirable, while preserving the likeness. The retouched plates are sent back to the photographer, who makes the prints from them.

The work is not difficult to learn. One girl of my acquaintance took less than a dozen lessons, and in six weeks from the time she took her first instructions she was able to obtain negatives from a studio at very fair pay, and in the busy season was offered more work than she could do. Her case may have been exceptional, but I think that any bright woman, with good eyesight, can become a fair retoucher in three months' practice. Residents of New York City can take advantage of the free course of instruction offered by the Cooper Institute, but for those who must pay, the terms of instruction vary. The friend previously mentioned met with one photographer who asked seventy-five dollars to allow his retoucher to instruct her. . . . She finally found a kind-hearted woman retoucher who gave her the lessons she needed at the reasonable rate of one dollar apiece, and afterward assisted her by friendly criticisms.



L. H. BISSELL, President



N outfit for doing "piece-work," as the work taken from the photograph studio is called, may be provided at small expense. A retoucher's desk costs from five dollars up, but one may be made by any one handy with tools for much less than this.

The pay for negatives taken away from the gallery is from twenty cents to one dollar apiece for "cabinets," and more or less for other plates, according to size. Eight to ten negatives is a fair day's work, though a retoucher in a studio will sometimes do a half-dozen or more negatives in the evening, besides the regular day's work. But this is, of course, exceptional and involves, moreover, a dangerous strain on the eyes. A first-class operator or retoucher, regularly employed, commands a salary of from \$12 to \$25 a week.

If a woman be so situated that she cannot leave home, she may earn many a dollar at "piece-work," especially during the Christmas holidays, when there is always a demand for extra help at retouching.

While I think I am safe in stating my opinion that a really first-class operator or retoucher can always find work at a reasonable remuneration, it is naturally not to be expected that every woman who desires employment can become an expert. But the work is of a sort specially adapted to women.

MANAGEMENT

The School is under the direction of artists of recognized ability, and no pains will be spared to make the student's course a real benefit. Regular hours for instruction are observed and careful attention is given to their social relations—our regulations, being simple, are not burdensome to a well-disposed person, and are only such as are necessary to produce the best results.

Certificates are required as to character, and all persons who will not properly conduct themselves shall be dismissed. We always take pleasure in corresponding fully with parents as to the progress of their children, and require teachers to make a monthly report of the standing of pupils and reserve the right to forward the same to parents.

NOTE.—The advantages of taking a course of instruction in a College devoted to the work are greatly superior to the method suggested in the above article, which is fully explained in this pamphlet under the heading, "Why Such a College is Necessary," on page 2.



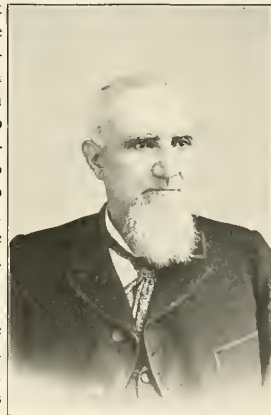
W. J. BRINCKLEY, B. S., A. M.
Laboratory Work

PHOTOGRAPHY COMPARED WITH OTHER PROFESSIONS AND TRADES

THIS work is intensely fascinating, becoming a pleasure to all devoting their time to it, and is suited to both sexes. There is always a demand for good retouchers, printers and operators; every issue of our art publications contain offers of situations, and the daily papers in cities often contain similar advertisements. Traveling men for photographic stock houses are continually looking for operators and retouchers to fill positions for their customers, and the supply is not equal to the demand. Compare this with bookkeeping, stenography, and other trades we might mention, and the difference is obvious. Hundreds of schools are teaching medicine, law, writing and kindred branches, turning out students in excess of the demand, while to the best of our knowledge this is the most complete College in America devoted exclusively to this work. The demand now is for specialists.

The day of the "Jack of all trades" is past. In the light of these facts it will be seen that few other special callings have so many promising elements. We therefore claim these three things: First—We can in a much shorter space of time fit a person to enter upon a paying position than according to the ordinary methods. Second—A course of instruction in our school gives the student the widest scope of qualifications—all branches of the work, including carbon as well as other branches of the photographic art. Third—These are all taught according to the latest and most approved methods, and with the view of turning out the very best of workmen. The business itself has an elevating and ennobling tendency, and is calculated to develop the best traits of character. How many other trades and professions can honestly lay claim to as many advantages? The instruction furnished in schools devoted to other professions and trades is, of necessity, more or less theoretical in its nature. With us a student in a short time is able to do work in actual business that pays him something, and at the same time gives him the necessary practice to command a situation immediately upon completing the course.

"A truthful portrait finds no favor with the woman of to-day; she believes she is pretty, and as a rule the photographer cannot carry this conceit too far. As long as people require the 'usual thing' retouchers will continue to receive big salaries just in the same way as does a dressmaker, who can build up a pretty figure out of an angular client. Vanity is at the bottom of it all. Honesty may be the best policy in other walks of life, but in photography it spells bankruptcy." So says the *Birmingham Mail*.



DR. HENRY EVERSMAN, Treasurer

“Every man is the architect of his own fortune.”—*Proverb.*

PRACTICAL BUSINESS TRAINING

THE COMMANDING INFLUENCE OF THE AGE



THIS is a commercial age and a commercial nation. The essential requirement of the hour is a knowledge of some line of business. The ignorant are crowded to the wall to make way for the live, active, vigorous young men and young women who possess the keenness of intellect and readiness of comprehension resulting from a thorough business training. Practical knowledge is marketable and has a commercial value. It is always in demand, but the price paid for it depends upon its quality. The best article commands the highest figure. The difference between the rich and the poor, the exalted and the lowly, the known and the unknown, is mainly a difference in knowledge. Education is a wondrous power. It opens up the highway to prosperity. Through its potent influence many a boy and girl has been raised from a state of timidity and diffidence into the fullness of business capacity, self-confidence and general development which mark the well-balanced and capable young man and young woman. To learn a profession or trade is the best investment a person can make. It is productive of immediate and gratifying returns. It can be applied to a great many purposes and a great many ways. It is available at all times and under all circumstances. It improves with age. The longer it is used and the older one grows the greater the income it produces. It is better than capital, because it can never be taken away. Business knowledge is the only means by which wealth can be acquired. It is the only safeguard which can insure the preservation of other possessions, for without business capacity riches melt rapidly away. To learn the art-science of photography involves so limited an expense as to be within the reach of all, and no young man or young woman can well afford to do without it.



RUBY WINSTON BISSELL
Retouching Department

TO PHOTOGRAPHERS

THE art of photography, having undergone a decided change in the past few years, in substituting manufactured papers for those of home make, now requires entirely different work on the negative. This has materially changed the methods, rendering many photographers, who have only the old style, sadly deficient in comparison to those who are qualified according to the later methods. To photographers who are not competent, we would suggest that a course in this College would materially assist you in your work, as by acquiring the finer points of the business you will be better able to meet competition and turn out the best of work. We have had many practical photographers under instruction, who have perfected themselves in this special and valuable branch of the business.

OUR COLLEGE

This is the pioneer College of Photography of the country, devoted exclusively to teaching this art, and was founded by L. H. Bissell, an artist of twenty-six years' experience. He gives personal instruction to advanced pupils, and is an expert, having made a special study of the art-science; consequently our methods are those practiced by the best artists of the world. As our special line of work is *teaching* photography we are continually watching the development of the art for new and valuable methods. Our teachers are first-class and practical, giving *individual instruction*, and our course is so arranged and systematized as to produce the best workmen in the shortest possible time, so that after completing our course you will be certain of a thorough knowledge of the work, and will be competent, if you apply yourself, to fill a position in any of the best studios. In the College, occupying twenty-one rooms in the different departments, we have two thoroughly equipped studios, single and double slant skylights, giving the students practice and fitting them for work under any style of skylight. Our studios are fitted throughout with the finest apparatus and Dallmeyer lenses, which are at all times at the service of the students. It is our aim to give our students a general insight into the entire business of all branches required in a first-class studio, and students are given instruction in any or all branches without extra charge, if they so desire.



JOHN A. MUMFER,
Retouching and Dark Room Work.

As we are constantly turning out the finest work, and as each department is under the direction of competent and skilled workmen, the knowledge gained in our College is thoroughly practical, and we guarantee to make good workmen of all who have ordinary ability and will apply themselves. Interested parties are cordially invited to investigate our College. A well-selected library of standard works on photography and kindred subjects are accessible to all students in the school; also twenty of the leading photographic periodicals of the day.

We have in connection with the College the Photographic Art Club, which meets at regular intervals in the assembly room of the College. The meetings are very instructive.

ADVANTAGES OF EFFINGHAM, ILLINOIS—OUR LOCATION

In seeking a location for the Illinois College of Photography, no better site could have been selected than the city of Effingham, a place that is noted for the high moral standing of its citizens, a people whose hospitality is unbounded, and whose every sympathy is enlisted in the grand and noble work. It is just such a place as that to which you have often wished to go—a place where interest lies. The good influences that are brought to bear upon you, the moral tone of the community, and the kindness of the people surely prove to us “one touch of nature makes the whole world akin.”

Effingham is the county seat of Effingham County, located 200 miles south of Chicago, 100 miles east of St. Louis, and 660 feet above the sea level. Four great railroads center here, viz.: The Illinois Central, the Vandalia, the Wabash and the St. Louis, Indianapolis & Eastern. Forty passenger trains enter and leave Effingham daily, making it very convenient for the traveling public. Effingham, as an educational point, is the queen city of Illinois, having two public and one high schools, Catholic schools, Lutheran school, St. Joseph College (two and a half miles from city limits) Austin College, and Illinois College of Photography, whose attendance averages 250 a year.

The hundreds of young people from all parts of the country are provided with the best social advantages; home-like boarding places, pleasant and elevating companions, together with the best of amusements and entertainments, are everywhere present. Effingham has from the beginning realized the fruitful doctrine of modern education—that “one learns best what he learns with pleasure.”



CLARA WEISMAN,
Artistic Retouching.

CORDIAL CO-OPERATION AND SYMPATHY



THE teachers are in cordial sympathy with all students who are ambitious to prepare for wider fields of usefulness. They always interest themselves warmly and actively in behalf of every aspiring pupil, and put forth their best endeavors to assist the young men and young women under their care to qualify for more remunerative employment and a more honored place in the business community. People who are industrious and ambitious, and who wish to place themselves under instructors who are thoroughly imbued with the importance of the duties devolving upon them, will appreciate the intelligent instruction and hearty sympathy and co-operation of the teachers. Those who are thoroughly in earnest, and prepared to enter upon their work in the proper spirit, will be more than satisfied with the very unusual facilities provided, and will feel that their course has been productive of more than ordinary pleasure and profit. All who wish to avail themselves of the excellent advantages offered by the superior course of training arranged by the College for the benefit of the enterprising and ambitious people will be cordially welcomed, and given a thorough and practical preparation for the conducting of a first-class photographic establishment.

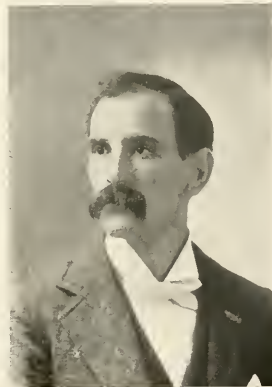
TIME REQUIRED TO LEARN PHOTOGRAPHY

A student of ordinary taste, who will attend strictly to his study, can become proficient in from three to five months. A great deal depends on the application a student gives to his work. It is an art that commands good pay, is an accomplishment that any one should be proud of, but, like all other good things in this world, costs something in both time and energy.

POSITIONS

It is dangerous to postpone your education. The only sure way of obtaining a thorough training for business is to begin your studies now, while you have the chance. You can probably come this year better than at any future time. The sooner you begin, the sooner you will be ready for a good position or to go into business for yourself.

To students wanting positions retouching, printing and operating are the most important branches of photography that we teach. In nine-tenths of the applications mailed us for help one of the first requirements specified is good retouching.



JOHN W. KRAUTH,
Platinotype and Carbon.



SECTION OF ONE OF THE RETOUCHING DEPARTMENTS

PHOTOGRAPHIC OPERATORS



IN photography, one of the points of the "operator's" work is the proper lighting of his "subject," and a thorough insight into this branch is indispensable, as he has to deal largely with lights and shadows. It is our aim to give the student all needed instruction in this as well as other branches of the business.

One among the most important subjects in the whole range of photographic study is that of lighting and composition. Without a thorough knowledge of this branch no one can be a successful artist. Among the various artistic lightings we teach are: Plain Light, Rembrandt, Inglis, Line, Sarony and Heatherington, circular composition and pyramidal grouping. We also teach how to light skillfully so as to show features to best advantage, such as long faces, pug noses, large eyes, large ears, hands and feet, hollow cheeks, high cheek bones, etc., etc. To be successful all these must be understood.

APPRENTICESHIP

In this age one cannot learn to be an up-to-date photographer by serving an apprenticeship in any studio, even in from three to five years. A great many of our students are those who have paid some photographer from \$50 to \$150 to teach them, and after a few months have given up the work to attend our college. First-class photographers cannot afford to give any one or two persons the time and attention that they require, unless they neglect their work in the studio, and that is something a busy photographer will not do. A student will learn more high grade photography in one month in our institution than he would in a studio in six months. Having had so many students who have served an apprenticeship and afterwards regretted it, we caution prospective photographers on this point.

SALARY OF PHOTOGRAPHIC OPERATORS AND RETOUCHERS

Good operators, printers and retouchers are never found seeking employment, and, unlike bookkeepers, typewriters, stenographers, etc., are never obliged to work for a mere pittance for the sake of a position. Regularly employed operators in studios earn from \$10 to \$25 a week, while many retouchers who do piece work at home earn even more than this. This profession has a great advantage in enabling ladies to do work at home, and at the same time receive good remuneration therefor. The compensation for negatives done outside the



READY FOR WORK

studio ranges from 20 cents to \$1.00 each for cabinets, and other plates in proportion, according to size. Eight to ten negatives is a fair day's work, although workmen can often turn out twenty-five negatives a day.

HOW WE TEACH PHOTOGRAPHY

It is not our purpose to advertise any particular brand of plates, paper, mounts, etc., but to demonstrate to our students the manipulations of all reliable brands.

We teach, and frequent class demonstrations are given on Opals, Plain Transparencies, Colored Transparencies, Lantern Slides, Celluloids, Collodion, Gelatine and Bromide Papers, Platinotype Paper, Carbon Printing, X-Ray, Flash Light, Posing, Lighting and Composition, Copying, Enlarging, Retouching, Dark Room Work, Landscape and Architectural Work, etc.

Frequent demonstrations are also given by the leading dry plate and paper demonstrators of the country.

We teach four methods of retouching—English, French, American and German.

Students are required to make negatives of lightings each day.

One fact is worth a thousand theories, and it is on this basis that we teach high-grade photography. The average student's stay with us is too short to dwell on the theoretical side of photography. Had they the time to put in two or three years at the work, as in other professions, it would be very different. We make changes from time to time in the work when we feel that it is to the student's advantage, and as fast as new processes come out we take them up.

Individual instruction is made a special feature of this College. One of the main reasons why so many photographers attain such eminent success in their work is without doubt to be found in the fact that they are regular and careful students of photographic literature. We find the more text books the students own or read on the subject of photography, the more advanced they become in the Art-Science. We have the largest and best selected library of standard works on photography and kindred subjects in the United States; also keep twenty of the leading photographic periodicals of the day on file.

Photography is a life study, the same as law, medicine, dentistry, etc., and we teach the elementary as well as the advanced work in from three to five months' time. The information that is gained is put into practice over and over again each day during the student's stay with us.

GRADUATION DIPLOMAS

A regular standard for graduation has been adopted, and a handsomely engraved diploma is awarded each one passing a satisfactory examination, without extra charge. It is a statement over our hand and seal to the effect that the student has pursued the graduating course, and that he has done the work required to our satisfaction and that we recommend him to be able to fill a position in a photographic studio, or engage in business for himself.

DARK ROOMS



NUMBER of the boarding houses in the city are equipped with convenient dark rooms, to which the students have access mornings and evenings and at spare times, for which there is no extra charge, thus insuring the students the privilege of putting in every moment of their stay while in the city.

We would suggest that students bring any trays, utensils, photographic stock, view cameras, etc., that they may have to use outside school hours.

OUR TERMS

Prices for teaching a few of the leading branches of photography are as follows:

Artistic retouching, modeling and etching	\$50.00
Artistic posing, lighting and composition	50.00
Printing, carbon and platinotype	50.00

\$150.00

At present we are teaching all the above, with other branches followed in a first class studio, for the very reasonable sum of \$100, which must be paid at the time of entering. No deviation is made from this rule. (In a short time the tuition will be advanced to \$150.)

Take the professions of dentistry or medicine, the tuition fee alone for the complete course is \$300. The Art-Science of Photography, when followed as we teach it, is as remunerative as either of the above mentioned professions.

SPECIAL COURSE

A course, special or selected, of from two to six weeks, will be given to Photographers who have had years of experience and whose time is limited. This course will be similar to a post-graduate course, and the following prices will be charged: two weeks or less, \$50 and \$15 for each additional week. Diplomas will not be issued for this special course.

LABORATORY FEE

At present the laboratory fee of \$25 is included free with the life scholarship, which entitles students to use, in the various departments free of charge, Pyro developer, fixing baths, retarders, reducers, strengtheners, retouching medium, etc., etc., and in the carbon department sensitizing and fixing baths.

LIFE SCHOLARSHIPS

We are often asked what length of time the tuition fee covers. A life scholarship entitles the holder to take a full course of instruction, whether he be here one month, five months or longer. If for any reason he must leave here before finishing the course, he can return at any time, without additional cost for tuition, and review the work, or take up any new branches added to the regular curriculum. We are always glad to welcome our students and graduates back for review work.

MATERIAL



IN regard to material, we furnish instruments, cameras, backgrounds and accessories, text books, magazines, printing frames, washing, toning and fixing trays, city water, retouching stands, retouching chairs, retouching medium, developing outfits, Pyro developer, fixing baths, intensifiers, reducers, embossing presses, etc. Students will furnish the supplies they use, and the outfit of paper, pencils, plates, mounts, etc., will cost from \$3 to \$6 per month, which can be made up of pictures of themselves, friends or relatives, by sending home for negatives, or they may use as much material as they wish. Students are advised to procure their material for the term before taking up the work if their means will permit. We would suggest that students own a copy of Wilson's Cyclopedic Photography, price \$4; or Woodbury's Cyclopedic Dictionary of Photography, price \$5. As books of reference, they are somewhat the same in photography as Blackstone is in law. The students can purchase them before they come to the College or of us, and if they should feel as if they did not care to purchase them we have a number in the library.

BOARD

Good board can be obtained for from \$2.00 to \$3.00 per week. Furnished rooms from 50 cents to \$1.50 per week. This being a college town, the residents spare no pains to make a home-like place for the students. Our endeavor is that students may enjoy the privileges of our school at the smallest expense, and that is, in fact, the tradition of the entire community, and our greatest interest is always given to a self-supporting person who has an ambition to get on in the world.

CLUB DISCOUNT

When a number register together, the following discount will be made: For a class of two or more, 10 per cent off regular prices.

From \$150.00 to \$165.00 will pay ALL EXPENSES, including tuition, board, room, material, for a *three months'* course.

We make a concession in fees to the sons and brothers of photographers and clergymen—\$95.00; otherwise the fees are \$100.00 per scholarship, except in clubs as above stated.

On the first of each month a new class begins, although students may enter at any time during the month.

Photography cannot be taught by mail any more than can Dentistry or Medicine.

WHAT TO DO UPON ARRIVING

Go to the College office, where some one will meet you at all reasonable hours. By advising the President of your arrival, by card, a few days before leaving home, some one will meet you at the train at any hour of the day or night, and assist you in

securing a nice home-like boarding place near the college. A first-class hotel is at the station, where students will find polite attention at all hours.

WILL IT PAY TO BORROW THE MONEY

Our correspondents sometimes ask us this question: "Will it pay to borrow the money with which to take a course in photography?" For ordinary purposes we should discourage young men or women from going into debt, but for the purpose of learning a business we certainly believe there could be no risk. If one has ability, is energetic and trustworthy, they will soon after graduating, make back the money spent in learning the business; and the course thus obtained remains a permanent investment, increasing in value every year.

CONCLUSION

It has been our endeavor to present this business for your consideration, and in so doing we have avoided all exaggeration. It is not our desire to attract every one who may be out of employment, but to select a few pupils from each state, and give them the benefit of our instruction. Our aim is to give the student such a training that he can *command* a situation on his own merits, and follow his own inclinations in regard to location. As it is a part of our business to find positions for our students, we lend our assistance in securing the same, and every student has the benefit of selecting any of the applications on file with us when he completes the course. To this end we are constantly in correspondence with photographers throughout the country. Believing that no permanent success will attend any undertaking not founded on honest principles and with a firm conviction that we can be of material assistance to many people seeking permanent employment, we send this forth.

ILLINOIS COLLEGE OF PHOTOGRAPHY.

QUESTIONS ANSWERED

- Q. What education is required?
A. Common school education.



JOSEPH H. HICKMAN,
Printing Dept., Dark Room Work.

- Q. At what age is it best to learn photography?
 A. From sixteen to fifty years of age, although older persons have succeeded.
- Q. Can I join your school at any time during the year?
 A. Yes. New classes begin on the first of each month.
- Q. What are the regular school hours?
 A. 8:30 to 12:00 a. m., and 1:30 to 4:00 p. m., every week day, except Saturday.
- Q. What is the average time required to complete your course of instruction?
 A. From three months for advanced pupils to five months for beginners.
- Q. Are your scholarships transferable?
 A. No.
- Q. What length of time do they cover?
 A. We issue a life scholarship, giving all the time necessary in which to complete the course. Should a student be unable to continue his course for any reason, he can leave the school and return at any future time and continue his course of instruction without additional expense.
- Q. Are there any other school expenses besides the \$100 charged for scholarship?
 A. Yes. A fee of \$3.00 to \$6.00 per month for material.
- Q. What is the probable total cost of the course in your school, including tuition, material, board and room?
 A. From \$150 to \$200.
- Q. What is the cost of board and room in your city?
 A. From two and a half to three dollars per week.
- Q. Can one find employment while in your city to lessen expenses?
 A. It is not practical, as it prolongs the course and is no cheaper in the end.
- Q. Can one acquire all the up-to-date processes necessary to be a first-class photographer in an ordinary gallery?
 A. No. A student will learn more and better in one month in our institution than he would in a gallery in six months.
- Q. Is the school closed during Christmas holidays?
 A. Yes. But the students are as busy with process work, etc., in their rooms as at any time during the year.

OUR NEW COLLEGE BUILDING

As this catalogue goes to press, we show cuts of our new college building, which with equipment cost \$50,000, and is now almost completed and will be ready for occupancy sometime during ~~March~~ *November*. We are sorry that we cannot show views of the different departments, such as printing, carbon, laboratories, dark rooms, operating rooms, etc., in this issue of the catalogue. However, we show four views, the building and grounds, the reception hall and parlor. We will say it is the finest photographic building in the world.



PARLOR.



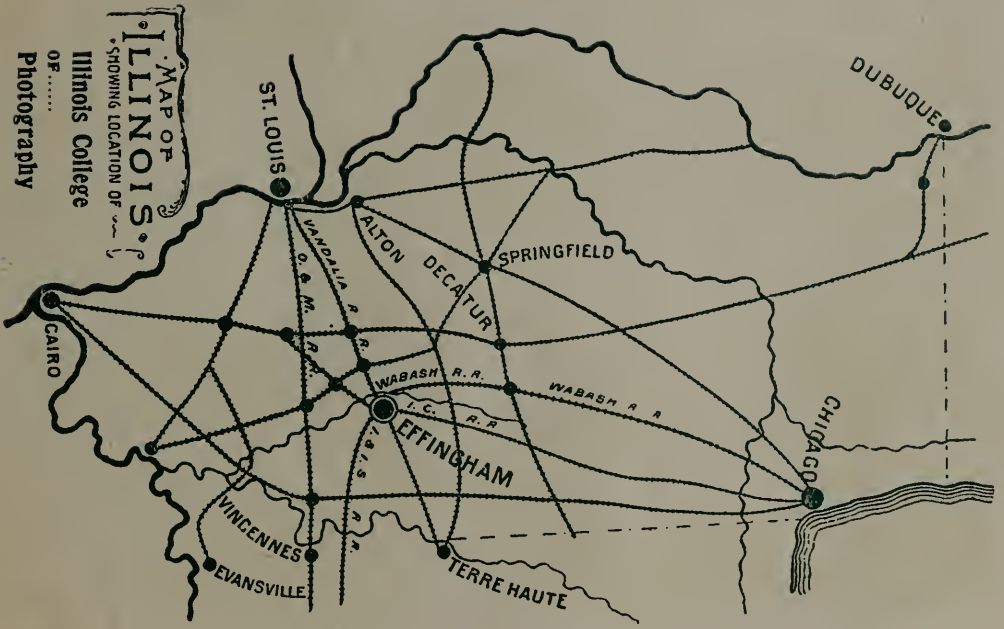
CORNER OF RECEPTION HALL.



ILLINOIS COLLEGE OF PHOTOGRAPHY. (Finest Photograph Building in the World.)



RECEPTION ROOM.



MAP OF
ILLINOIS
 SHOWING LOCATION OF
 Illinois College
 OF
 Photography

